

AFFAIRS OF THE WEEK IN THE PLAYHOUSES



ANNE MURDOCK, 35 ADRIENNE IN
A CELEBRATED CASE—
EMPIRE THEATRE
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PLAYS & PLAYERS

Thoughts on Close of Little Theatre— Miss Victor's Fine Acting.

The approaching metamorphosis of Mr. Winthrop Ames's Little Theatre into something larger and more consonant with democratic ideals was probably inevitable, but in its enlargement New York will lose its gem among playhouses. In comfort, in coziness, in a general sense of simple yet elegant good breeding, the Little Theatre could not have been surpassed. In atmosphere it was all such a theatre should be; that is, a theatre intended for the special class of playgoers to which Mr. Ames dedicated his appeal. In addition, both the acting and the productions were invariably excellent, and throughout its short existence there was never a moment when the intelligence of its audience was insulted. And yet last week this playhouse closed its doors. All who know Mr. Ames know that he is too true an artist to hold his remodelled theatre to any lower standard than he has held its predecessor; but it is evident that his aims for the new house cannot be the same. What he has for us in store we do not know, but the reasons for his decision are abundantly apparent.

A theatre whose appeal is to a limited class can only succeed by having a definite and an original policy; in the cant phrase, "by being different." In Mr. Blinn's venture at the Princess there was such an attempt, an attempt to give New York a "Grand Guignol." This attempt has apparently been abandoned; probably because New York doesn't want a "Grand Guignol," having already the subway and the war bulletins. At the Bandbox Theatre the Washington Square Players are making an attempt in a different direction, an attempt which, in spite of a certain amateurishness, is suggestive, and has already obtained a measure of success. But the Little Theatre, founded to appeal to a limited class, never had a definite policy.

There was "The Pigeon," beautifully acted, sincerely and truthfully written, pessimistic, unsatisfying and, in the narrower sense, utterly undramatic; a play beginning in discord and ending with that discord unresolved. In the closing of the Little Theatre there was the hint of the beginning of an American Theatre Libre. Then came "Anatol," Schmitzler's study in sentimental cynicism, and the dour and powerful "Rothschilds and Sons" and Charles Mann Kennedy's pompous and vulgar "The Terrible Meek," a precious example of a certain type of middle class English idealism; then a Chinese play and a children's fairy play and Shaw's "Philander," and last season "Prunella," delicately poetic, yet impregnated with an irritating sentimentality. The season just ended saw the theatre housing "A Pair of Silk Stockings," a brightly written little English comedy, "Philander," and last season "Prunella," delicately poetic, yet impregnated with an irritating sentimentality. The season just ended saw the theatre housing "A Pair of Silk Stockings," a brightly written little English comedy, "Philander," and last season "Prunella," delicately poetic, yet impregnated with an irritating sentimentality.

NEW PRODUCTIONS AND A REVIVAL

Longacre and Columbia Offer Summer Shows—Hopper in "The Mikado."

The season of the summer show is now upon the land, and the coming week finds two productions intended for the hot weather theatres scheduled for openings in New York. In addition to this pair a revival increases the number of first nights to three.

At the Longacre to-morrow H. H. Frazer, encouraged by the success of "A Pair of Sixes" last summer, will present "A Full House." He disclaims any design in the selection of titles, although he does not deny that he expects the Longacre for weeks to come to have "A Full House" back stage and in front. There is no gambling in the new piece, which is a farce by Fred Jackson, who makes his first appearance as a dramatic author.

The title applies literally to the domicile of a Mrs. Fleming, who sublets her apartment to the Howells, a newly wed couple, the male member of which is a young lawyer, compelled to go to Boston the day following the wedding. His client is young Ned Pembroke, who wishes to marry Mrs. Howells' sister Daphne, but is afraid to propose until he has satisfied the mon-



SCENE IN
ACT 2—
"A FULL HOUSE"
LONGACRE THEATRE.
—LEFT TO RIGHT—
MAY VOKES, CLAUDE BOURNE
FOSTER, CLAUDE WELDON,
HERBERT GORTHELL,
ELIZABETH NELSON,
MAUDE TURNER
GORDON.



ANN SUTHERLAND
"ARMS AND THE MAN"
at the
PARK THEATRE
—C—



LETTY YORKE
in
"THE PEASANT GIRL" at the 44th St. Theatre

etary demands of Vera Vernon, his letters for the jewels, when the police arrive on the scene.

Mr. Frazer has assembled a capable cast for the summer run. Herbert Gortell is the crook; May Vokes is Susie from Sioux City; George Parsons plays the lawyer; Elizabeth Nelson appears as Mrs. Howell; and Ralph Morgan, Edgar Norton, Claude Bourne, Maude Turner Gordon, Ida Darling, Claire Weldon, Bernice Buck, Charles Goodrich and Arthur P. Hyman have prominent roles.

The complications develop when Howell, after spending a hilarious night in Boston with the young woman, returns to New York with the letters on a train which is wrecked. In the excitement attending the extrication of the passengers from the mass of debris he picks up a travelling bag belonging to a crook who had robbed the Pembroke's Boston home of the family jewels. The mistake is not discovered until the crook arrives with the law-

yer's bag, and is about to exchange the letters for the jewels, when the police arrive on the scene.

William A. Brady has found the Forty-eighth Street, with its intimate atmosphere, admirably adapted for the Gilbert & Sullivan season, and the number of enthusiastic admirers of these standard works is constantly growing. At the same time all the inner points of the dialogue are brought out and the music loses none of its flavor.

Supporting Mr. Hopper are Natalie Alt, Gladys Caldwell, Marie Morgan, Arthur Aldridge, Herbert Waterston, John Willard, William Danforth and others.

"The Mikado" is the second revival to be made at the Forty-eighth Street Theatre to-morrow by De Wolf Hopper and the Gilbert & Sullivan Opera Company. Mr. Hopper's Ko-Ko is well known, and while the engagement is



MINERVA COVERDALE,
in "MAD IN AMERICA"
WINTER GARDEN

Young Star Calls Marriage Absurd

Phyllis Neilson-Terry Insists She Would Find It a Nuisance.

Off-stage temperament? Phyllis Neilson-Terry has not the slightest trace of it. All such wearing tendencies she drops from her shoulders at the final fall of the curtain, as she would a too heavy coat.

And back in her dressing room, with its bright cretonne walls, she removes the paint, and shows a clear pink and white complexion that fairly outshines the stage variety. And she is big—oh, very big, calm and lovely of face! One suspects that she is an athletic young woman, her bearing is so natural and lithe, and she has a fresh out-of-doors atmosphere that seemingly explains her height, her bright blue eyes and her unconscious charm.

"Oh!" she protested; "I am very commonplace! And she pushed back her blond hair, looking at me in wide-eyed seriousness. And in her very super-complacence she is extraordinary, for the shriek which rings down the curtain on Miss Tribby O'Terral puts to sleep the actress part of Miss Terry and leaves only a very natural, and extremely well poised and an imperturbably logical young girl.

"You see, acting is so difficult that I could not possibly continue doing it between performances. Strong emotions on the stage really make one's heart bleed. Great sorrow on the stage make one weep—unless one looks at the footlights—and make the tears come easily." She laughed, dabbing at the cream jar on the table. "That is a very nice trick for anyone who has weak eyes. But, really, I do not understand what this emotional life is when one is not playing."

"Why," I asked her, "have you never thought of attempting the opera stage?"

"In the first place, because I know I have not sufficient voice. I have so much," and she held up two fingers to measure. "I have a useful voice, for it is very high soprano."

She reaches G in Alt with ease, and her voice is of that peculiarly wistful quality which makes the sentimental woman sitting next to one weep in her soft handkerchief and sigh for more.

"For several years at the Royal Academy I studied singing, piano and all the other customary branches."

"You see, it was not an accident that I entered the theatrical profession. And I was not thrust upon the stage for any cause. I had never acted until I was fifteen years of age. Before then I learned to have a good time in

CURRENT ATTRACTIONS.

"TRILBY" revived with eight stars, continues at the Shubert.

"BEVERLY'S BALANCE" wins new comedy laurels for Margaret Anglin at the Lyceum.

"TWIN BEDS," at the Fulton, still retains its drawing power after months.

"TAKING CHANCES," with Lou Tellegen and his capable associates, is at the Thirty-ninth Street Theatre.

"MAD IN AMERICA" approaches the end of its long run at the Winter Garden.

"SINNERS" promises a long stay at the Playhouse.

"A CELEBRATED CASE," at the Empire, has only this month to show its star cast in the Frohman-Belasco revival.

"THE SONG OF SONGS," with a company of exceptional players, is still running at the Eltinge.

"DADDY LONG-LEGS," after its long engagement at the Gaiety, will close this week.

"A MODERN EVE," which began a successful summer season last Monday, brings the Casino back into its musical comedy sphere.

"EXPERIENCE," now at Maxine Elliott's, repeats its former success at the Booth and Casino.

"CHIN-CHIN," announced to run into July, gives Montgomery and Stone excellent opportunities.

"IT PAYS TO ADVERTISE" proves it beyond the shadow of a doubt at George J. Cohan's Theatre.

"ARMS AND THE MAN" and "YOU NEVER CAN TELL" are firmly fixed in Arnold Daly's Shaw repertory at the Park.

"THE NATURAL LAW" will run out the season at the Republic.

"NOBODY HOME" makes the Princess a home for smart musical comedy.

"THE BUBBLE" restores Louis Mann to a grateful New York at the Booth.

"UNDER COVER" shows no sign of diminishing popularity at the Cort.

"THE WHITE FEATHER," at the Comedy, is now the only war play in town.

"THE ONLY GIRL" draws lovers of Victor Herbert's music to the Lyric.

"THE LIE" and "Margaret Anglin" are in their last emotional month at the Lyric.

"THE LILAC DOMINO" ends its season at the Manhattan Opera House this week.

"THE PEASANT GIRL," with Clifton Crawford and Frances Pritchard, is a popular operetta at the Forty-fourth Street Theatre.

"THE SHOW SHOP," James Forbes' comedy of stage life, fills the Hudson with laughs.

"ON TRIAL" will remain at the Candler long after the courts have closed for the summer vacation.

ACTORS' FUND OF AMERICA.

The annual meeting and election of officers for the year will be held on Tuesday, May 11, at 2 p. m. at the Hudson Theatre. Non-members in the profession and their friends are also invited to attend and will be allotted seats in the balcony. Reports of the officers and other matters of importance in connection with the work of the fund will be of interest to all members of the dramatic profession.